



At the Ruhrtriennale, 2023 © Katrin Ribbe

PHILIPPE QUESNE
(VIVARIUM STUDIO)
The Garden of Delights

Creation 2023

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Creation on 6 July 2023,
at the Carrière de Boulbon/Festival d'Avignon

Duration 2h

Conception, staging and scenography

Philippe Quesne

Created with and performed by (Festival d'Avignon, July 2023)

Jean-Charles Dumay
Léo Gobin
Sébastien Jacobs
Elina Löwensohn
Nuno Lucas
Isabelle Prim
Thierry Raynaud
Gaëtan Vourc'h

With original texts from Laura Vazquez and
fragments of Shakespeare, Dante, Jan Van
Ruysbroeck...

Music from

Henri Purcell, José Mário Branco, Roy Or-
bison, Jérôme Bosch, Giacomo Meyerbeer,
Areski Belkacem, Bernard Hermann...

Costumes, sculptures

Karine Marques Ferreira

Collaboration on scenography

Élodie Dauguet

Dramaturg

Éric Vautrin ▼

Assistant

François-Xavier Rouyer

Technical collaboration

Marc Chevillon

Sound

Janyves Coïc ▼

Lighting

Jean-Baptiste Boutte ▼

Video

Matthias Schnyder ▼

Props

Mathieu Dorsaz ▼

Stage management

François Boulet, Martine Staerk ▼

Stage technician

Ewan Guichard ▼, Fabio Gaggetta ▼
(in alternance)

Lighting technician

Cassandre Colliard ▼

Sound control

Janyves Coïc ▼, Charlotte Constant ▼
(in alternance)

Video control

Matthias Schnyder ▼, Victor Hunziker ▼
(in alternance)

Dressing

Estelle Boul, Cécile Delanoë (in alternance)

Set build

Ateliers du Théâtre Vidy-Lausanne ▼

Production and booking

Judith Martin ▼, Elizabeth Gay ▼

Production Vivarium Studio

Charlotte Kaminski

Production on tour

Aline Fuchs ▼

Production

Vivarium Studio

Théâtre Vidy-Lausanne ▼

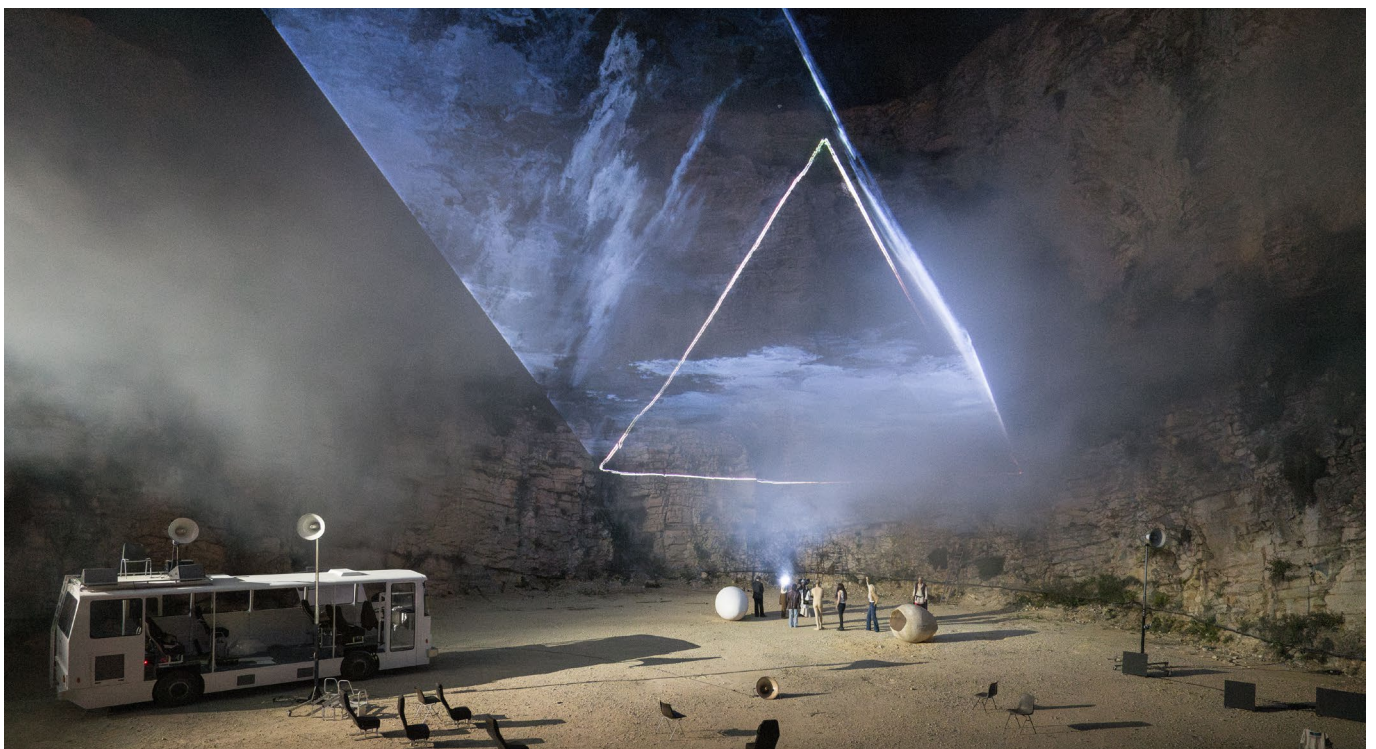
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Festival d'Avignon - Ruhrtriennale (DE) -
Athens Epidaurus Festival (GR) - Tangente
St. Pölten, Festival für Gegenwartskultur (AT)
- Berliner Festspiele (DE) - Théâtre du Nord,
Centre Dramatique National Lille Tourcoing
Hauts-de-France - Maison de la Culture
d'Amiens, Pôle européen de création et de pro-
duction - Les 2 Scènes, Scène nationale de Be-
sançon - Centro dramático nacional (Madrid,
ES) - MC93, Maison de la culture de Seine-
Saint-Denis Bobigny - Le Maillon, Théâtre de
Strasbourg, Scène européenne - Kampnagel
(Hambourg, DE) - Festival NEXT - Scène natio-
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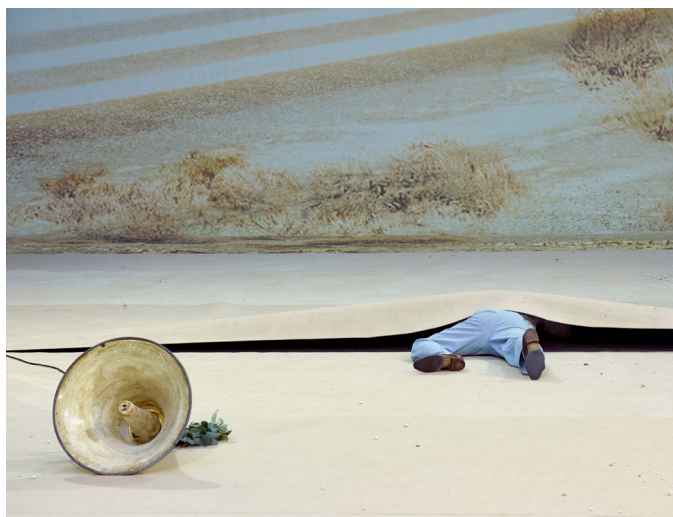
For this creation, which marks the twentieth anniversary of his company the Vivarium Studio, Philippe Quesne has taken inspiration loosely from *The Garden of Earthly Delights*, the famous and enigmatic triptych by Hieronymus Bosch. The fantastic allegories of the 15th century painter describe the radical upheaval of traditional, technical and political benchmarks in a time of transition. The director has assembled a team of actors, musicians and technicians who are ready to undertake a similar journey through time up to the present day. Arriving in a place which they find to be abandoned, or which has perhaps re-emerged from a society in stasis, they organise themselves in their own way, borrowing what they find on the spot and in the available memory of the place, of the theatre, of each other.

Philippe Quesne's shows feature small human or non-human communities striving to achieve a project that is tenuous or uncertain, but which brings them together: a show without any dramatic elements, whose serene rhythm enables its protagonists to dream life differently. In this way, place, memories, friendships, the living and the non-living, landscape and theatre are all intertwined, organising a passive resistance to anguish and a safeguarding of the possible in the process. Giant moles in *La Nuit des taupes*, scarecrows left unemployed after the disappearance of the birds in *Farm Fatale*, a group of friends with no plans in *La Mélancolie des dragons* or survivors on an artificial island in *Crash Park*: Vivarium Studio's fables explore worlds on the edge of our own, where fantasy and utopia disturb the relationship between nature and culture and formulate a playful response to the threats underway.

Between medieval bestiary, ecological science fiction and contemporary western, *The Garden of Delights* is a retro-futuristic epic that looks towards the worlds to come.



At the Boulbon Quarry/Avignon Festival, 2023.
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At the Ruhrtriennale, 2023 © Katrin Ribbe

Interviewed by Éric Vautrin, dramaturg of the Théâtre Vidy-Lausanne,
in Lausanne in March 2023

Your new work is based on the title of a famous painting by Hieronymus Bosch from the early 15th century. As it happens, titles are particularly important in your creative process. What brings you to this 15th-century Flemish painter?

It's true that this is the first time I've used the title of an existing work – but having said that, *The Garden of Earthly Delights* was not the title given to the painting by Bosch himself, but rather one that has imposed itself through usage. Art history often permeates my work, and I have often drawn inspiration from painters such as Brueghel, Dürer and Caspar David Friedrich, for example, as well as from cinema and contemporary visual art. One of the historical hypotheses is that Bosch was inspired by the itinerant theatre troupes of the time. The connection between these art forms is not new.

Beyond the title, there is something vertiginous about approaching this fascinating triptych. It's spring, rehearsals are about to start, our exploration begins. It is not so different from starting from *Hamlet* or even from a blank page: the possibilities are very open. Interpretations of the painting have varied endlessly over the last 500 years, right up to the Surrealists, Philip K. Dick and the Flower Power movement of the 1970s. Even today there is no consensus regarding either the context of its production or its meanings. Our preliminary research led us to meet with various specialists and enthusiasts of the painting: the curators of the Prado in Madrid where the painting is kept, historians of the Middle Ages such as Pierre-Olivier Dittmar, great Bosch lovers such as José Luis Alcaíne, Pedro Almodóvar's director of photography, and the French poet Laura Vazquez. We take it as it is, as a starting point, as an inspiring enigma, without trying to imitate or comment on it.

How do your theatrical creations resonate with this painting?

This piece is delightful because it allows us to travel through a vast historical, aesthetic, intellectual, spiritual and psychoanalytical territory... among others! In this way, it resonates with the work process we have been developing for twenty years with Vivarium Studio, which is a way of weaving a network of links and connections around a title and common memories, by calling on art history and the humanities, popular culture and the socio-political questions that inhabit us, the absurd and reflexivity. Bosch gathers his questions like clues about what he is experiencing or projecting, and he invites viewers to do the same investigation into themselves. Today, I am starting this process with a

team of actors and creators: we are going through the painting, looking for clues about ourselves and our times, like in a science fiction film.

A small community organising itself, a kind of logic that is specific to an alternative way of inhabiting a territory, a disaster in the distance, nature reappearing in unexpected ways, unsettling the relationship between nature and culture... These are indeed terms that connect your shows to this painting, despite the differences between the time periods!

So it lends itself to a real rethinking! Every detail opens up hitherto undreamt fields to be explored. We are going to share in the destiny of a human community given over to a research experiment, to the construction of a possible, fantasised, poetic world, exploring its own path at a time when the world is threatened. In what way should the triptych be read? Is the surprising central panel a promise or a bygone past? Does Hell represent a nightmarish future or the present? Can we even hope to provide answers to these questions? These are the arguments for a good western. You cross the threshold of the painting and everything becomes possible, even though you have to find a way to inhabit it yourself, with what you find there.

Finally, there is something else, which is perhaps more personal: this year marks the 20th anniversary of my company, Vivarium Studio. Some of the performers in this show were already in *La Démangeaison des ailes* in 2003. When I go through the accumulated memory of our shows, I find myself in front of a marquee full of specimens and prototypes, and its adjoining menagerie: human-sized moles, scarecrows, dogs, birds, flying skeletons... and caves, vehicles, asteroids, mechanical pianos, artificial islands... A memory that in retrospect seems to me as diverse as it is logical and orderly – an impression not so different from the one I feel in front of the painting, which is very heterogeneous in appearance, full of unexpected details that are almost autonomous from one another, and yet organised, fluid, composed.

In Hieronymus Bosch, you find a painter who is depicting a period of transition between the Middle Ages and the Renaissance – like Albrecht Dürer, whose *Melancholy* inspired your show *La Mélancolie des dragons* in 2008.

Yes, there is the same tension between past and future in Dürer's engraving with its angel, pensive before the possibilities of faith and science. For example, when Bosch's triptych is open, on the left, which is traditionally Paradise or Eden, stands a naked couple, in a neat landscape, with beautiful, serene animals. In the centre, a small group of humans coexist with other strange animals (huge birds), plants and fruits (strawberries as big as

humans) and materials, water, glass... They are naked there, dancing, running, lounging. It is difficult to say whether they have arrived somewhere or whether they are parked and placed under surveillance, as the greyness of the closed triptych suggests. On the right, the painting becomes dark, the figures are frozen, restrained by strange creatures, and the space is saturated with human inventions: houses (on fire), books (on their heads), musical instruments, ice skates, contracts, scores... One wonders whether it is not the new emerging society that is represented here as frightening. A kind of techno-anxiety? Like Dürer's *Melancholy*, this painting belongs to an era of uncertainty, the changeover between the Middle Ages and the Renaissance, during which all the traditional, technical, political and spiritual benchmarks were being overturned. The parallels with the transitions we are experiencing today are striking: an uncertain future, which we can feel is inducing a radical change in structures, is leading to a new way of linking cultures, sciences, arts and political organisations, as Guillaume Logé has shown in *La Renaissance sauvage*. To put it in anachronistic terms, Bosch painted an "open work", which emanated from a free spirit.

The German art historian Hans Belting, who passed away this year, was certain that Bosch had painted a utopia, a vision of humanity without the Fall, without guilt, thus announcing Erasmus and Thomas Moore. According to him, Bosch's vision proceeds from relations and approximations rather than from perspective, for the same reason. Could you not recognise yourself in these issues, which are as much aesthetic as social?

In retrospect, it's rather curious, but most of my shows start with a problem, a breakdown, an accident, which forces those present to change their plans – at least we can assume so – and to organise themselves on the spot with what they find: to implement a utopia, yes, the word suits me well, even if it's temporary. My scenographies are the sites of an ending and also of a kind of initiation, they often allow for this double reading. In *La Nuit des taupes*, it is moles who seem to have to clear and protect an underground space so that their fellow creatures can organise a concert. *Caspar Western Friedrich*, created in Munich, shows a museum undergoing restructuring, which becomes the work itself. In *Farm Fatale*, a group of scarecrows, who have become unemployed because of the disappearance of birds, set up a pirate radio station to keep the memory of their songs alive, to connect with others and protect mysterious eggs. In *Crash Park*, survivors of a plane crash become modern-day Robinsons and invent the island of their dreams, however artificial. This initial situation, which is often caused by a broken-down vehicle, can also be seen as landing where we are: in a theatrical space. I had invited the philosopher Bruno Latour to join me in my years as director of the Nanterre-Amandiers theatre. To describe our times, he would say with a smile that there is not much diesel left, and that "the captain regrets to inform you that the planned place of arrival no longer exists": we must decide to land somewhere, and to act where we are. You are free to see this as a

description of an eco-anxious society; in Latour's texts the metaphor is explicit, in any case. My characters participate in a fiction – this world to be invented – to which they adhere because it binds them to each other. They land in a stage location and, under the veneer of fiction, they discover technical stage elements, which are commonplace in a theatre and which encourage and serve their project, which consists of organising a kind of show, a home-made amusement park or a concert. In this way they can move freely from representation to fiction, from theatre to illusion and vice versa. The important thing for them becomes the way in which everything – tool, image, memory – acts positively on the human and non-human group. Their situation is tenuous, fictional and theatrical. They propose to believe in the utopia that they are outlining, for the duration of the show, as a way of bringing themselves – us? – together. All the while demonstrating how an image is made, how a utopia is composed – and yes, in my theatre, this is done through games of montage and interplay, because that is also what utopias are all about.

An industrial warehouse in the German Ruhr, the open air of the Boulbon quarry in Avignon or the Roman theatre of the Acropolis in Athens, the banks of Lake Geneva in Vidy-Lausanne, the National Drama Centre in Madrid near the Prado... The tour of your show draws a rich map of theatrical Europe. In what way is it present in your work?

I stage small communities that try to preserve for themselves a space of possibility, a place to carry out a project that is as utopian as it is precarious, but which brings them together. Even in Mahler's *Song of the Earth*, which I staged in Vienna, this is what the singers are missing, and what they seem to be looking for: a place to be, which welcomes them. My protagonists land in places that are as much bearers of memory as they are technically prepared, and they will engage with both.

So I don't know if culture is the memory that Europe has at its disposal to move forward into the uncertain future, or a means by which it keeps reminding itself to land – rather than continuing to evolve ungrounded, as if nothing had happened, even if it means destroying what surrounds it and even what allows it. I don't know whether the earthly delights of this garden are our past or our future... We shall see.

Born in 1970 in the region of Paris, Philippe Quesne was educated in fine arts at the École Estienne and then at the Arts décoratifs in Paris. He then worked as a director and stage designer for theatre, opera and contemporary art exhibitions for 10 years.

In 2003, he created the Vivarium Studio theatre company, bringing together a group of actors, artists and musicians and creating shows as both author and director in which the scenography is envisaged as an ecosystem into which he immerses his performers. His shows form a repertoire that has toured the world: *La Démangeaison des ailes* (2003), *Des Expériences* (2004), *D'après nature* (2006), *L'Effet de Serge* (2007), *La Mélancolie des dragons* (2008), *Big Bang* (2010), *Swamp Club* (2013), etc. He has also published four booklets on the relationship between humankind and nature: *Actions en milieu naturel* (2005), *Petites réflexions sur la présence de la nature en milieu urbain* (2006), *Thinking About the End of the World in Costumes by the Sea* (2009), *Bivouac* (2011).

In 2012, he was invited by Ange Leccia and the Pavillon at the Palais de Tokyo to create a set alongside ten artists and curators in residence. That same year, he contributed to the HAU Berlin's joint production based on David Foster Wallace's novel *Infinite Jest*, with a specific creation at the Berlin Institut für Mikrobiologie und Hygiene. At the same time, he developed performances and interventions in public spaces and natural sites, and exhibited his installations at large art shows, such as the Biennale de Lyon in 2017 and 2019.

Abroad he has created several original shows: in Japan, *Anamorphosis* (2013) for four actresses from the Oriza Hirata theatre company; in Belgium, with the production house Campo, *Next Day* (2014), a play for children aged from eight to eleven; in Germany, *Pièce pour la Technique du Schauspielhaus de Hannover*, *Caspar Western Friedrich* (2016) and *Farm Fatale* (2019) at the Munich Kammerspiele, as well as directing the opera *Usher* by Debussy & Annelies van Parys (2018) at the Berlin Staatsoper.

From 2012 to 2014 he was the artist associated with the Théâtre de Gennevilliers while Pascal Rambert was director, and he developed the programme for the Festival des jeunes créateurs. From 2014 to 2020, he was director at the Nanterre-Amandiers national drama centre, where he created *Le Théâtre des négociations* (2015), a simulation of the climate summit with sociologist Bruno Latour and his team, *La Nuit des taupes / Welcome to Caveland* (2016), *Crash Park, la vie d'une île* (2018), and with Jean-Luc Godard's collaborators he invented the *Parcours JLG Livre d'Image*.

In 2019, he represented France at the Quadriennale in Prague and won the "Countries and Regions" section prize with



his installation *Microcosm*. As a scenographer, he has designed the spaces for Lætitia Dosch's show *Hate*, created at the Théâtre Vidy-Lausanne in 2018, and in 2020 for Gwenaëlle Morin's *Le Théâtre et son double* and choreographer Meg Stuart's *Cascade*.

He has also been a regular lecturer in art schools and universities for many years, giving workshops and seminars: Écoles des Beaux-Arts, EnsAD, École d'architecture Paris-Malaquais, Manufacture de Lausanne, Das Arts Amsterdam, SPEAP Sciences Po, etc.

Since the beginning of 2021, after seven years as director of the cdn Nanterre-Amandiers, he has reactivated his independent company Vivarium Studio. In 2021, he created a stage version of Gustav Mahler's *Das Lied von der Erde* (*The Song of the Earth*) with the Vienna Klangforum at the Wiener Festwochen, followed by the science fiction piece *Cosmic Drama* for the repertoire of the Theater Basel. In May 2022, he created a new play without actors, *Fantasmagoria*, in co-production with Théâtre Vidy-Lausanne. In summer 2022, he became artistic director of the Ménagerie de Verre in Paris, succeeding Marie-Thérèse Allier. In July 2023, he presents *The Garden of Delights*, a creation produced by the Théâtre Vidy-Lausanne and Vivarium Studio at the Boulbon Quarry as part of the Avignon Festival.

Jean-Charles Dumay created a dozen shows with Stanislas Nordey, including *Pylade* by Pier Paolo Pasolini in which he played the title role. He then collaborated with Frédéric Fisbach, Jean-Pierre Vincent, Oriza Hirata, Karim Belkacem, Krystian Lupa, Gwenael Morin among others, and is currently continuing his adventure with Philippe Quesne. In the cinema he has crossed paths with Wim Wenders, Bertrand Tavernier, Bertrand Bonello, Antony Cordier, Olivier Assayas, Andrzej Zulawski, Kiyoshi Kurozawa and Brigitte Sy... In parallel, his curiosity led him towards contemporary dance and the visual arts. He then became involved in projects by artists such as Emmanuel Lagarrigue, Thomas Bauer, Pierre Carniaux, Pauline Gherzi, Ismael Jude, Mirabelle Perrot and Anna Carraud...



GAËTAN VOURC'H

Gaëtan Vourc'h trained at the Ecole du Passage and then at the Ecole Nationale Supérieure des Arts et Techniques du Théâtre in Lyon. He has acted under the direction of Noëlle Renaude, Florence Giorgetti, Édith Scob, Christophe Huysman, Frédéric Maragnani, Maurice Bénichou, Agnès Bourgeois, Valérie Mréjen, Robert Cantarella, Rodolphe Congé, Gwenael Morin and Philippe Minyana. He has also acted in films by Fabien Gorgeart, Pascal Cervo, Sébastien Betbeder, Martin Le Chevallier and Noémie Lvovsky. Since 2003, he has been involved in the projects of Vivarium Studio - Philippe Quesne, notably in *L'effet de Serge* for which he received an Obie Award for his performances in New York in 2010.



After studying modern literature, Léo Gobin performed in the plays of the company L'Accord Sensible directed by François Lanel: *Les éclaboussures*, *D-Day*, *Champs d'Appel* and *Massif Central*. In 2013, he met Philippe Quesne and has since appeared in several of his shows: *Swamp Club*, *Next Day*, *La nuit des taupes*, *Crash Park*, *La vie d'une île*, *Caspar Western Friedrich*, *La mélancolie des dragons* and *Farm Fatale*. He has also worked with Joris Lacoste, Gwenaël Morin, Hubert Colas, Louise Siffert, and with Hélène Villovitch for the cinema.



SÉBASTIEN JACOBS

Sébastien Jacobs holds degrees in Romance languages and theatre studies from the University of Leuven. He now works as an actor, dancer, singer, musician, sound designer and director. Since 1994, he has worked with some thirty directors, choreographers, composers and producers. He is a founding member of the French company Vivarium Studio, directed by Philippe Quesne, with whom he has also collaborated since 2014. He is a self-taught singer (notably countertenor), guitarist, bassist, flautist, keyboardist, cellist; he speaks French and has a good command of Italian, Spanish, Portuguese, German, Dutch, English, Latin, Old French and Walloon.



As an actress, Elina Löwensohn has worked extensively in film with Hal Hartley, Michael Almereyda, Steven Spielberg, Julian Schnabel, Jean Pierre Jeunet, Philippe Grandrieux, Bertrand Bonello, Jessica Hausner, Abdellatif Kechiche, Valérie Donzelli, Cattet and Forzani, and in a collaboration of more than 10 years with Bertrand Mandico. In the theatre, she has been directed in New York by Travis Preston and Richard Foreman, and in France by Jean-François Peyret, Michäel Serre, Hubert Colas and Mélanie Leray.

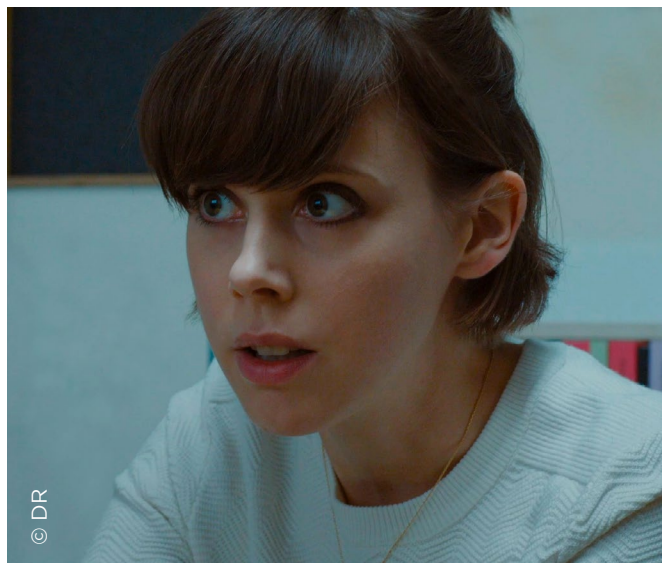


NUNO LUCAS

Nuno Lucas lives between Paris, Lisbon and Seoul. He works as a choreographer, performer and teacher. He has a degree in economics from the Universidade Nova de Lisboa, a degree in pastry making from the École nationale supérieure de pâtisserie-Alain Ducasse, and has also studied music at the conservatory, as well as choreography at Forum Dança in Lisbon and Ex.e.r.ce at the Centre Chorégraphique National de Montpellier. He has collaborated with several artists from different fields - from theatre and dance to cinema - including Miguel Pereira, Joris Lacoste, Philippe Quesne, Rita Nunes, Leonardo Mouramateus, Ivana Müller and João Fiadeiro.



Isabelle Prim is a filmmaker and actress. Her films lie at the crossroads of fiction and experimentation. They have been presented at the Centre Georges Pompidou, the Palais de Tokyo, the Cinémathèque française, the Locarno International Film Festival, the Berlinale, the Rotterdam International Film Festival, the FIDMarseille... A graduate of the Fresnoy - studio national des arts contemporains, with a doctorate in Art Studies and Practice, she teaches cinema at the École supérieure d'arts et médias de Caen. As an actress, she has performed for Luc Moullet, Jean-Claude Brisseau and Smith. As a lyricist, she has worked for the singer Christophe.



THIERRY RAYNAUD

Thierry Raynaud met Hubert Colas in 1994 and began a close collaboration with him, whether working his own texts - *Visages, La Brûlure, La Croix des oiseaux, Traces, Sans Faim 1&2, Le Livre d'or de Jan* - or in Witold Gombrowicz's *Mariage*, Christine Angot's *Nouvelle Vague* and *La Fin de l'amour*, Sarah Kane's *4.48 Psychosis* and *Cleansed*, and Joris Lacoste's *Comment cela est-il arrivé?* He has also worked with Jonathan Châtel, Mikaël Serre, Yan Duyvendak, Cyril Teste, Mirabelle Rousseau, Dominique Frot, Émilie Rousset, Alain Béhar, Mathieu Bertholet and Lola Arias. In 2008, he directed *Une petite randonnée* by Sonia Chiambretto. In 2010, he staged *Pelléas et Mélisande* by Maurice Maeterlinck and four years later *Ah! L'amour*, after Antoine Dufeu.



Tour 23/24 (in progress)

- **Festival d'Avignon**, creation from 6 to 18 July 2023 (breaks on 8 and 13 July)
- **Athens Epidaurus Festival** (Greece) Odeon of Herodes Atticus / 4 August 2023
- **Ruhrtriennale**, Duisburg (Germany) / from 7 to 10 September 2023
- **Théâtre Vidy-Lausanne** / from 26 September to 5 October 2023 (break on 1 October)
- **Théâtre du Maillon**, Strasbourg / 13 and 14 October 2023
- **MC93 in Bobigny** as part of the **Autumn Festival, Paris** / from 20 to 25 October 2023 (break on 23 October)
- **Maison de la culture d'Amiens**, as part of the **Next Festival** / 23 and 24 November 2023
- **Théâtre du Nord**, Lille / with the **Rose des Vents** - Villeneuve d'Ascq, as part of the **Next Festival** / from 29 November to 1 December 2023
- **Kampnagel**, Hamburg (Germany) / from 25 to 27 January 2024
- **Carré-Colonnes in St Médard en Jalles** / 5 and 6 April 2024
- **Centro Dramatico de Madrid** (Spain) / from 12 to 14 April 2024
- **Tangente St. Pölten, Festival für Gegenwartskultur** (Austria) / 27 and 28 September 2024
- **Berliner Festspiele, Berlin** (Germany) / 26 and 27 November 2024
- **Les 2 Scènes - Scène Nationale de Besançon** (France) / 29 and 30 January 2025

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